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## Helping the Teacher Improve Oral Reading in the Grades\*

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DURING the past ten years, while outstanding developments in the field of silent reading have been evident, the art of oral reading has either been abandoned by the school as unimportant, or else neglected to such an extent that we frequently find the exceedingly wasteful practice of one pupil, say, in a class of twenty, waiting his turn to read aloud, in the meantime "keeping the place" while his nineteen classmates read. The reading aloud is often an elocutionary performance. Children who talk freely on the playground often put on a reading cloak which envelopes them and takes away all naturalness. Why is it so, I wonder?

Such a situation brings forward the following questions:

How important is the art of reading aloud?

How may pupils be trained in the art of reading aloud?

What are some common oral reading deficiencies and their correctives?

In the primary grades oral reading is a natural form of expression. It is a means of associating symbols with words already

in the oral vocabulary of children learning to read. From Dr. Buswell's point of view, "The chief function of oral reading is to afford a means of transition from the use of an oral vocabulary, which the child has already partially mastered before coming to school, to the use of a visual vocabulary which is entirely foreign to his experience." Dr. Buswell admits that it possesses other values at this stage of learning, but he declares that oral reading "serves chiefly as a foundation for the superstructure of silent reading." Beyond grade four he believes that oral reading should be purely incidental.

While readily admitting that over-emphasis on oral reading beyond the fourth grade is a mistake, it seems to me that under-emphasis on oral reading beyond the fourth grade is equally regrettable. Much of the best in literature makes its appeal to the ear. Children like to *hear* a story, they like to *hear* the rhythm of poetry. Reading aloud and hearing things read aloud, if the reading be well done, are frequently an aid to understanding and a test of appreciation. Sometimes one reads

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aloud literary passages without an audience, for the sake of art or beauty. Some literature is a thing of voice and ear.

Oral reading is a means of overcoming repression. Boys as a rule are more emotionally-bound than girls. Many people, particularly those who have lived in the country all their lives, are very repressed. Oral reading is a medium through which people who never talk fluently are led to self expression. It is possible that words and phrases read aloud tend to increase the reader's vocabulary more readily than words and phrases read silently, though I have never heard of any study made to determine that point. If, however, certain words are to become a part of a pupil's speaking vocabulary, he needs to have heard those words either read or spoken—to have experienced them orally.

Oral reading has a decided social value. When one reads aloud a message which informs his audience or which delights them, he is practicing a high art.

Furthermore, oral reading trains the ear of the listeners to become sensitive to a pleasing voice, to correct pronunciation, and to distinct articulation, as well as to beauty of language. Longfellow has said, "Of equal honor with him who writes a grand poem is he who reads it grandly." Many pupils in the middle grades and beyond read more distinctly than they speak. Printed words are a help to them. In this country the point of view for oral reading is an audience situation where the listeners expect information or pleasure and the reader gives it. In England, the point of view is that in addition to the value of an audience situation, the improvement of voice and speech will be a very important result of reading aloud.

So in answer to the question, "How important is oral reading?", we summarize six values:

(1) In the primary grades oral reading is a necessary means of gaining a mastery over the mechanics of reading involved in

the ready association of symbols, sounds, and meanings.

(2) In all elementary grades it furnishes a check upon thought-getting, and is a necessary means to the full appreciation of certain literary selections which make a strong auditory appeal.

(3) Oral reading is a means of overcoming repression—of freeing the emotionally-bound through self-expression.

(4) Oral reading is of social value in such activities as informing others through announcements, minutes, news items, and the like, through proving a point under discussion, through sharing enjoyment with others. Part of an education consists in learning how to convey messages to others so as to inform them or entertain them.

(5) Oral reading aids in the improvement of voice and speech.

(6) It aids in enriching the *speaking* vocabulary.

### *How may pupils be trained in the art of reading aloud?*

First of all by having a teacher who reads aloud well. As someone has remarked, "Children are more apt to have heard good singing than good reading." Literature, especially poetry and drama, depends for much of its appeal upon sound and imagery, and unless the teacher's oral expression is fine, the chances are that literature will not succeed in making this appeal. The voice of the teacher is the model which pupils follow; therefore, every teacher in the elementary school needs a cultivated voice as well as skill in the art of story-telling and of reading aloud. The teacher's purpose in reading aloud is to set up an ideal of reading; not with the notion that it is desirable for any two pupils to read alike, or to read just like the teacher, but with the principle kept clearly in mind that "oral reading should always be the expression of assimilated thought."

The teacher must have an understanding of certain fundamental habits involved in oral reading; namely, accurate and rapid

recognition, a wide span of recognition, rhythmical progress of the eyes along the lines, and a wide eye-voice span. She should know that while the most rapid progress in these habits is made during the first four years of school, yet each of these elements can be developed above the fourth grade.<sup>1</sup>

The reader, unless he is sitting down, should stand on both feet and assume a natural and easy position. The cure for squirming and twisting is not in scolding, but in giving relaxation exercises and in making pupils feel comfortable. Sometimes awkward pupils may practice reading before a mirror. Posture and manner are exceedingly important either when reading aloud or when speaking.

The reader should practically always have an audience. Occasionally he will choose to read aloud for his own personal enjoyment, as in reading a lyric. Oral reading is interpretative reading. Without an audience situation it tends to become elocutionary with artificial emphasis and strained expression, or else monotonous. The object is to convey the full meaning of the author, or to furnish enjoyment or perhaps both. It thus has a definite social value.

Pupils need to develop taste in the matter of selecting appropriate material to read aloud. They need to feel a responsibility to the audience and should very seldom be asked to attempt oral reading without preparation. The listeners should also show their responsibility toward the reader by listening courteously and intelligently and by being ready to enter into a discussion after the reading is finished. Poetry and dramatic material have already been mentioned as appropriate for reading aloud. Patriotic addresses, anecdotes, short stories that are humorous make a greater appeal if enjoyed with others. Selections of a certain literary style need to be read aloud in order to be fully appreciated; as for example,

Lewis Carroll's *ALICE IN WONDERLAND*; Joel Chandler Harris's *UNCLE REMUS*; Mark Twain's *JUMPING FROG*; Hans C. Andersen's *THE FLAX*; Rudyard Kipling's *JUST SO STORIES* and some of the stories in the *JUNGLE BOOK*; Hugh Lofting's *DOCTOR DOLITTLE*; Charles Dickens's *PICKWICK PAPERS*.

It goes without saying that a pupil can not effectively interpret a selection to others unless he himself likes it and understands it. Preparation is necessary. One must prepare as carefully as time permits. Even sight reading involves preparation. The preparation for sight reading must be made "during pauses and intervals of silence. When reading at sight the reader must gather the thoughts as he goes along, hastily and piecemeal, it is true, yet words should not be spoken until their meaning is known."

Pupils need to be shown how to use their voices. English visitors to America are struck with our nasal twang. Unfortunately, most people in this country are unconscious of it. In England, there is a widespread belief that if the voice is trained through oral reading, verse speaking, and dramatic work, it will transfer or carry over into conversational speech. There are many societies in England for the practice of speaking and reading poetry. They emphasize first the thought, then its full expression. "Full expression can never come from a lazy tongue, a dropped soft palate, lack of resonance, faulty breath control, or a general slouchiness of the speech agents."

Occasionally a child is incapable of speaking distinctly, but indistinctness of speech is due chiefly to slovenliness. Edward Bok once called us Lip Lazy Americans. Children are prone to imitate their teacher who needs, therefore, to beware of falling into slipshod speaking, or artificial intonation. For training purposes the teacher might read to the children Sidney Lanier's short poem, "Dear Land of All My Love" and discuss its meaning. Then each child or a group of children

<sup>1</sup>Studies made by Gray and Buswell are of interest in this connection.

might be assigned one line to render perfectly.

"Long as thine Art shall love true love,  
Long as thy Science truth shall know,  
Long as thine Eagle harms no Dove,  
Long as thy Law by law shall grow,  
Long as thy God is God above,  
Thy brother every man below  
So long, dear Land of all my love,  
Thy name shall shine, thy fame shall glow!"

The teacher would then hear each individual with attention to pronunciation, articulation, pure vowels, and correct utterance. Each child would try to read one line as well as he possibly can.<sup>2</sup>

Sometimes a teacher needs to give both individual and concert practice for articulation drills, such as saying quickly some nonsense rhyme, such as Carolyn Wells' "Tutor who tooted the flute."

To correct a slovenly use of the voice a drill like this helps: Form your lips for a whistle; blow out through the opening. Repeat ten times. Read these lines and listen for the sound of the whirling wheels in the words that begin with *wh*:

While he whistled, what did he see?  
Whirligigs whirling right merrily!  
Whizzing and whistling as gaily as he!

<sup>2</sup>Excellent suggestions for speech training are found in the dissertation, *TEACHING SPEECH IN THE ELEMENTARY SCHOOL* by Dr. Emma Grant Meader, published by Teachers College, Columbia University, 1928.

Drill is needed in speaking endings clearly:

coming, laughing, speaking, lightning  
running, singing, shouting, trembling

"Note the *ing* in all of these words. Pronounce *ing* together. Repeat all eight words making the endings ring. Make a list of as many words as you can think of ending in *ing*."<sup>3</sup>

Practice is needed in repeating after the teacher words and phrases which are not enunciated clearly:

Tuesday, history, library, would have,  
arithmetic, just, chimney, want to.

Also words likely to be accented on the wrong syllable and mispronounced:

address, detail, recess, discipline.

It helps for pupils to concentrate on an effort to give full value to every letter in a line or stanza. For example, instead of saying:

The day's dun nn darknus falls from the wings a night.

say:

"The day is done and the darkness falls from the wings of night."

<sup>3</sup>Adapted from Beveridge, Ryan, Lewis: *ENGLISH FOR USE*, Book one (pp. 10-11). John C. Winston Company, 1926.

(To be continued)

"Education . . . should be inspired, not by a regretful hankering after the extinct beauties of Greece and the Renaissance, but by a shining vision of the society that is to be, of the triumphs that thought will achieve in the time to come, and of the ever-widening horizon of man's survey over the universe."

—Bertrand Russell.

(FROM SELECTED PAPERS OF BERTRAND RUSSELL, The Modern Library)



# Shall We Discard the Language Game?

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ALTHOUGH certain representatives of enlightened school practice have recently indicted the language game as a fallacious measure for securing a greater degree of conformity to correct usage in the primary grades, it may not seem incompatible with the spirit of progress in education to assume a judicious attitude toward the subject of attack and toward the substitute procedure suggested.

In the attempt to approximate a satisfying answer to the problem at hand we may properly consider the nature of what is regarded as the preeminent method of arranging language experiences; namely, the provision for an abundance and variety of opportunities for spontaneous and purposeful speech. Under this head we may include conversations between the teacher and her class, contributions made by children to discussions, reproductions of stories, dramatizations, informal communication among children, and the questions and chance remarks which inevitably arise during the various activities of the day. Such a program of instruction, together with the social organization of the classroom which is thereby implied, unquestionably merits unqualified sanction. It is to be distinctly understood that our present concern is not with the question of curtailing or abandoning this procedure but with the possibility of establishing the contributory value of a well-conceived language game.

Assuming that it is desirable to teach children to speak grammatically as well as freely, we may ask whether there are any limitations from the standpoint of the conformity requirement of language to a pro-

gram which depends entirely upon quantity of speech and the incidental correction of errors.

It is a demonstrable fact that a certain proportion of children, who are seclusive or timid, participate in class discussions, even under the guidance of a stimulating and sympathetic teacher, with great reluctance and speak, if at all, in so fragmentary a manner that their language disabilities are detected only with marked difficulty. It follows that whatever errors present themselves in the limited speech of such pupils are not likely to be satisfactorily removed if it is accepted that we fix an association by attentive repetition. It is conceivable that these pupils will benefit in a measure by participating vicariously in the corrections sustained by their more voluble classmates, but it is hardly credible that auditory impressions are a perfect substitute for the motor reactions of speech.

If we concede that the errors of the normally responsive children are capable of removal by abundant opportunity to practice the correct form, we are next confronted by the fact that some of the gross errors occurring in children's speech do not necessarily present themselves frequently enough when the teacher is at hand to initiate the correction.

Finally, we may address ourselves to a consideration of the possibilities which the incidental correction of errors during children's discourses offers for rational rather than mechanical repetition of the form suggested by the teacher. A prerequisite to enduring improvement of a condition is its identification by the learner as an error. This implies that the pupil must be

definitely brought to the knowledge that a given form is incorrect and less preferable than a substitute form. According to the degree of importance attached to this condition, the teacher who wishes to eliminate language errors entirely by incidental treatment will either suggest the correct form unobtrusively, as the occasion arises, and probably secure its perfunctory and mechanical repetition by the child, who is eager to complete his remarks, or she will, by focusing attention on the grammatical aspect of the pupil's response, imperil the attention of the class to the content of the speaker's contributions.

The considerations which have been presented may suggest to the reader the desirability of reinforcing and supplementing the attempt to remove speech errors on an opportunistic basis, by a systematic treatment partaking of the nature of specific drill. Whether the language game qualifies as an instrument of profitable drill is now the object of our interest. Perhaps the most fruitful approach to the question will be an attempt to establish the characteristics of certain language games which have caused the entire repertory to fall into disrepute.

Examining some of the discredited games, we are forced to the conclusion that in some instances the subject matter of the corrective exercises is wholly subversive of accepted principles of education by reason of its artificiality and its tendency to discourage thinking. The reader will readily recognize as artificial the games dealing with fantastic situations and circuitous answers which so remotely resemble probable ones that the prescribed conversation impresses one as stilted and ludicrous. It will be admitted that a teaching device which is distinctly lacking in life connections is highly inappropriate as a material of instruction and unworthy of inclusion in the curriculum. Other games which are not open to the criticism of artificiality in the sense suggested are still undesirable

from the standpoint of subject matter, inasmuch as they encourage no deviation from a rigid formula and thus cause the game to degenerate into a parrot-like, wearisome repetition of stereotyped sentences calling for no original attempts in sentence construction.

While the violation of the principles governing the selection and organization of subject matter undoubtedly disqualifies certain language games, it is probably not the sole reason why the teaching of language games has come to be regarded as malpractice. The matter of method cannot justifiably be excluded from consideration, for it is plausible that defective teaching has been instrumental in at least the same degree as faulty subject matter in precipitating the emphatic condemnation which has engulfed the language game. The following questions are suggestive of the types of undesirable procedure which have prevailed:

1. Has the teacher isolated the language game from other school experiences, so that the child failed to see how the knowledge acquired with respect to a given form ought to function in other language activities?
2. Has there been a paucity of opportunities for language to function as a means of communication? If such has been the case, three further questions are pertinent:
  - a. Has the language game been used as a substitute for other language experiences?
  - b. Has the language game been taught without establishing the feeling of need which results from abundant experience on the part of children with language and its difficulties?
  - c. Has there been provided an insufficient amount of language experience in which the application of the correct forms might receive emphasis?

Are the foregoing defects of subject matter and of method inherent in the nature of language games or are they cap-

able of removal? In other words, are there games which admit of pedagogical justification in both subject matter and method? In the interest of greater clarity the following game, invented by the writer, is submitted.

*Approach.*—"Yesterday, when Jack wanted to tell us where he had found Mary's pencil, I helped him with a troublesome word. Also, when we were talking about being kind to birds, John had some trouble in telling us that he had seen a dead bird lying in the street. Perhaps if we play a game that will give us a chance to use the word 'lying' many times, we shall not need to be helped the next time we ought to use it."

*Game.*—Five or six children are chosen to hide objects taken from their desks somewhere in the room, while the remaining pupils close their eyes. When the objects have been hidden, the owners return to their seats, and another group of children is chosen to find the articles and display them before the class. Each child is asked to tell where he found the object, but no definite sequence of words is required.

Possible responses are:

"This pencil was lying on the floor."

"I found a book lying on the table."

"I found this paint box. It was lying on the chair."

"I saw this writing book lying under the table."

The owners do not claim their articles until the word "lying" has been properly used.

Modification of the game by the children may next be stimulated. For example, it may be suggested that the children who have hidden objects answer questions until their hiding places are mentioned. The following conversation is possible:

"Is your pencil lying on the table?"

"No."

"Is your pencil lying on the floor?"

"Yes."

"You may get your pencil."

Another alternative might consist in requiring the owners to state where their objects are. The following conversation might ensue:

"Where is your pencil?"

"It is lying on Jack's desk."

"You may get your pencil."

*Relation to Other Language Experiences.*—On subsequent occasions when the children substitute "laying" for "lying", the class is reminded of the foregoing game and the proper word is recalled. Similarly, the correct use of the word by a child who previously required assistance is capitalized by directing attention to the fact that the game has proved helpful in bringing about the improvement.

In order to determine whether a game of this type constitutes improved practice it may be helpful to analyze it into its dominant characteristics. It will be noted that the subject matter of the game is suggested by the needs of an actual life experience and is designed to equip the child with not only one possible response where correct language habits are involved but with the ability to meet a variety of situations requiring the use of the form in a large number of contexts. The distinguishing features of the method of presentation are: (1) Specific attention is given to creating an appreciation of the purpose which the game is to serve; (2) attentive repetition is secured by placing a premium on thinking rather than on the memorization of a single combination of words; (3) repetition at a high level of interest is achieved by stimulating children to modify the details of the game; and (4) the game clearly does not usurp the place which is accorded the more meaningful language experiences but serves merely as an adjunct, having its



# The Puppet Play as a Project

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During the past year a series of articles on children's books and reading has appeared in the *Elementary English Review* as a result of a cooperative arrangement with the Book Evaluation Committee of the Section for Work with Children of the American Library Association. It is very gratifying to those in charge that this opportunity for open discussion between librarians and teachers is to be continued. What children read is common ground on which all child educators meet.

The series for the coming year is begun in this issue by a contribution from Helen Haiman Joseph, the author of *A BOOK OF MARIONETTES*, *ALI BABA AND OTHER PLAYS*, and *PRINCESSES, A SYMBOLIC DRAMA FOR MARIONETTES*. Mrs. Joseph is an authority on her subject and also a successful producer of children's marionette and puppet plays.

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Section for Work with Children,  
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PUPPETS have come to America quite recently. Ten years ago when *A BOOK OF MARIONETTES* was published, there were scarcely a handful of professional and Little Theatre groups interested in marionettes. Today, as we travel with our miniature actors from coast to coast we are besieged in every city and village by puppeteers in all stages of evolution, as it were. Rival showmen look us up with intentions more or less friendly. Hard working neophytes besiege us before and after shows, thirsting for mechanical suggestions, and ideas as to style and subject: "What do you make the dolls out of?" "How do you find your plays?" And then there are the teachers and school children who are "making marionettes themselves." They come to us in every city from almost every school. The puppet as a project has been borne into the class room on the crest of the last progressive educational wave.

And a good thing, too! Puppets lend themselves excellently to such purposes. Every school subject can be woven into the work on a puppet play, and many supplementary arts and crafts as well. Reading comes first, for many books must be read and discussed before the favorite story for the play can be selected. Writing might be next, and composition, in adapting the chosen tale for dramatic purposes. Mathematics will be used in the measurements for drawing and planning the stage, for puppet expenditures, selling tickets, etc. So much for the three R's!

But more, if the play can be placed geographically and historically, what stimulating and intensive research will follow! Children will never forget where pine trees or palm trees grow if they have painted them as settings for a puppet play. They will be interested to discover architectural details for a Greek myth or the shape and

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color of Indian wigwams. Then in costuming the puppets and in speaking for them, how much of the manner and style and custom of any period can be conveyed to the youngest minds,—and how simply!

Then, when preliminaries are over, the arts and crafts come into their own. Hammers and saws, needle and thread, plaster, clay, wood, cardboard, cloth, wire, and glue, (oh, the stickiness of it!) and paint and dye and shellac! Anybody with ten fingers can be beguiled and tempted into activity with the puppet play. Stages to be built, scenery to be painted, electric lights to be arranged, puppets to make, to dress, to manipulate.

And last, rehearsing. Manual dexterity, rhythm, and skill are all involved. Diction is so easily improved when a child is hidden in a puppet booth and un-self-conscious,—to say nothing of grammar. If music is included, it adds another possibility: and one may also give a sense of dramatic values so that children may have some ideals as to good and bad theatrical productions. And moreover, a splendid co-operation can be developed between all of these children with different abilities and talents, each contributing his share toward the complete play. "The play's the thing," for the children at least.

This is not altogether a new idea, of course, for during the last decade many teachers have seen these rich possibilities in the puppet plays as class projects and have been very successful with their marionettes. We have visited hundreds of schools in cities all over the country and in most of them there are several rooms which have made or are making marionette shows. I've always found most interesting and commendable activities in this line, and from years of observation and comparison, and from considerable experience myself in producing puppet plays with children, I would offer a few practical suggestions.

No one who has not tried it, knows of the long and tedious preparation involved in a children's marionette production.

Sometimes, with children, the preliminary drudgery will extinguish much of the initial enthusiasm. Moreover, after one such prolonged effort, a teacher is apt to become discouraged with the very simple, even crude, results which little children produce, and so I would like to offer these ideas for lessening the duplication of unnecessary labor, and increasing the joy and usefulness to be achieved with any single finished puppet play.

In the first place, I would advise against being too ambitious, or attempting something too difficult for little children. For kindergarten and primary grades "cut outs" or "shadow figures" as they are called, can be made of cardboard and jointed very simply and made to move. The children seem entirely satisfied with these, and indeed some very charming effects can be obtained by little silhouettes. It is a project easy of execution; children *can* make charming cut outs and the teacher need not contribute too great a share in the execution of such a play. For somewhat older children, I prefer hand-puppets and a puppet booth. The heads of such dolls are made of papier mache or cotton stuffed into soft materials and the figures are worked on the children's hands and held above their heads. Thus in manipulating, the children do not tire themselves with unnatural, strained positions. Moreover, the manipulation is easier and more spontaneous and spontaneity is very important in children of this age.

It is only in the upper grades and in secondary schools that I would encourage elaborate and finished string marionette productions, and even here, all too often the drudgery of construction almost outweighs the benefits, unless, as is also sometimes the case, too much anonymous assistance is rendered by enthusiastic and artistic instructors. This creates more finished results as far as the play is concerned, but decreases the educational value of the project.

And there is one more point which

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# Theories and Text Books

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IN ATTEMPTING to show the influence of changing concepts of education upon the selection of content and upon methods in language instruction, it has been necessary to do so by comparison. A survey of some of the texts written prior to the influx of Pestalozzian thought into the United States, as well as an examination of more recent books, has revealed that the agitation of new ideals is usually several years in advance of their application to the writing of text books. It has been found that many language texts written in the fifties and sixties were used well over into the present period of education.

The language texts which were in use in the elementary schools of the United States at the beginning of the present period of education conform in every way to hard, uncompromising, Puritan ideals. One of them, indeed, contains in its preface the statement that "Nothing in this world is of any worth which has not labor and toil as its price,"<sup>1</sup> going further to say that "Patience is a virtue akin to attention and without it, the mind cannot be said to be disciplined." This same text sets forth that language was a gift from God and that in use today was handed down from Noah. Strict formalism characterizes both content and suggested teaching procedure. There are no literary selections, no pictures, no provision for oral composition; there are only dull humdrum lessons made up

entirely of formal grammar, its rules and principles with exercises for their application.

It is generally accepted by the authors of these texts that a knowledge of grammar enables one to speak and write correctly; that the outstanding purpose in teaching grammar is to discipline the mind; and that such training transfers most effectively in aiding the faculties, particularly reason and judgment, to function in other activities.

The teaching procedure outlined is that the teacher by previous effort and study shall so prepare each lesson as to make himself perfectly familiar with the content so that when the class comes before him he may have every point clear in his own mind. This will enable him to impart life and interest to the recitation.

"The class should give the exact phraseology of the principles, rules and so forth employed by the author."

One very widely used text<sup>2</sup> which claims as its purpose "Leading the young to think and to learn understandingly" makes these suggestions. "When a child begins to read sentences, he should learn how these sentences are formed, and for what purpose each word is used; otherwise he only utters words without perceiving the meaning of what he reads and forms habits of uttering words irrespective of ideas.

"To read understandingly, he should know the particular force of each word

<sup>1</sup>ENGLISH GRAMMAR AND SYNTHETICAL PRINCIPLES.  
by George Spencer, 1850.

<sup>2</sup>ENGLISH GRAMMAR ON THE PRODUCTIVE SYSTEM,  
Smith, 1833.

in the sentence in which it is found, that is, how it modifies the ideas expressed by the general proposition. He should know the subject and predicate of each sentence, the several modifying and limiting words and in what respect they affect the meaning. The study of language when thus presented as a medium of thought seldom fails to interest the pupil. To find the principal parts of a sentence and to discover how each part is limited or modified by the different words that cluster around it, and how the meaning of the part as of the whole is affected thereby, is an effort of the understanding which is as grateful as it is useful to the learner.

"The pupil should first construct a simple sentence consisting of the subject only, then introduce the several classes of limiting words one at a time. Next take up the study of the compound sentence in the same way. This procedure is necessary before the learner can understand distinctions of mode and tense, person and case.

"The tables in this text contain an abstract of the principles developed in the several sections and these should be committed to memory."

There were two hundred fifty-three of these rules and principles.

Samplings<sup>3</sup> from sentences provided for the application of grammatical rules will show how the philosophical thought of the day influenced content:

"Duty exists."

"The wealth that is preferred to wisdom is only another proof of human weakness."

"To know God and to serve him should be the great objects of our existence."

"Virtue's reward is a quiet conscience."

"Dependence and obedience belong to youth."

"Idle boys play."

"Good boys study very faithfully."

One much used sentence reflects the psychology of the time: "Too old to learn, the man remained in ignorance."

The advent of the Oswego movement brought about a reform in language teaching that reflects Pestalozzian influence. One of the cardinal principles of Pestalozzian theory is the necessity for training in oral expression through object teaching. This he says, should be done in connection with all subjects of the curriculum. In LEONARD AND GERTRUDE, Gertrude was in no haste to teach the children to read and write but took great care in teaching them how to speak, for she said, "Of what use is it for a person to know how to read and write if he cannot speak, since reading and writing are only a sort of artificial speech."

Hence we find Roswell Smith, Southworth and Goddard and others writing in the prefaces of their elementary language texts that these texts have been written in conformance with Pestalozzian ideals; that the fundamental purpose is to help children talk and write more freely about many things which they know or see. A second purpose is to make children more observing, especially in the field of natural science, adding to their knowledge and leading them to find out for themselves. "Teaching from the object itself, when practicable, is much to be desired."

"The plan is for the teacher to ascertain by questions adapted to the tender age of the pupil whether any idea exists in his mind upon the subject to which he wishes to direct his attention, and from one clear idea of which he finds the child in possession to lead him on by a series of questions to the acquirement of other ideas as were most intimately connected with that primary conception."

The following excerpts from widely used texts will illustrate how these ideas were applied:

<sup>3</sup>GRADUAL LESSONS IN GRAMMAR, by David B. Tower, Author of Intellectual Algebra, 1846.



### *A Description of a Slate*

Place your slate on your desk and answer these questions about it orally. Make complete statements.

What is on your desk? In shape is it a square or is it oblong? About how long and wide is it? How many parts has it? What are they?

Is the slate animal, vegetable, or mineral?

### *About the Sun*

What does the sun do for us?

Where does the moon get its light?

Where does moonlight surely come from?

### *Sugar*

What happens to sugar if you leave it in the water?

Do you know any other things besides sugar that are sweet?

If you put sugar into tea, what happens to the sugar?

If you put sugar into tea, does anything happen to the tea?

### *The United States*

What is its position?

What is its extent?

What is its population? What classes and nationalities are included in its population?

Describe some of its natural features.

What are its chief products?

What are its chief towns?

What is its government?

In what ways is it superior to other countries?

Inductive development of a definition is illustrated by the following:

"When your father gives you a pine shingle and his knife and you make four little wheels, the sticks upon which to put the wheels, a little box to place upon the sticks, and a tongue to draw the whole along, what name would you give

to the thing which all of these parts put together would make?

"Do all things have names?"

"Well, now, since all things have names, we shall want some general name for all this class of words. The word *noun* means name. Would you not then call the names of all things *nouns*?"

Such composition subjects as a talk about leaves, a description of a watch, a loaf of bread, and our country's flag reflect the trend toward object teaching.

The examples<sup>4</sup> given show that while the attempt at applying Pestalozzian ideas resulted in something better than the formal grammar texts, yet it fell far short of content and method for training in thinking and in free and easy expression of thought. Pestalozzian impress in the books published about this time is seen in that topics from everyday activities replace discussions of abstract virtues in elementary composition, emphasis has been placed upon oral rather than written expression, and conversation or discussion lessons based upon all subjects of the curriculum are used as a means to stimulate thinking and increase vocabulary.

However Pestalozzi's principles may have failed to function in the writings of these earlier texts, we are indebted to him for three which have influenced the writers of the best language texts up to the present time. These three principles are:

1. The child should have clear ideas based on real experiences to express.
2. His vocabulary should be systematically enlarged in expressing these ideas.
3. He should be trained to keep in mind an increasing series of ideas and to express them in order.

<sup>4</sup>PRACTICAL GRAMMAR, by Roswell Smith. Preface, etc. ELEMENTS OF COMPOSITION AND GRAMMAR, by Southworth and Goddard, 1889.

NEW LANGUAGE LESSONS, by William Swinton, 1886. LESSONS IN LANGUAGE, by H. S. and Martha Tarbell, 1901.

PARKER'S TYPES OF ELEMENTARY TEACHING AND LEARNING, pp. 396-492.



The wave of Herbartianism which swept over the United States in the nineties effected a change in procedure and shifted the emphasis to new materials in language teaching.

DeGarmo, Charles McMurry and Frank McMurry, having studied under Siller Rein, returned home filled with enthusiasm for the ideals of the moral aim of education advocated by Herbartian disciples in Germany.

The influence of these men revolutionized educational theory and practice in the United States. The Herbartian ideal was moral development or "the moral revelation of the world in the mind of the child." Accordingly, there was a shift from Pestalozzian emphasis upon scientific studies to history and literature as of superior value in cultivating ideals and dispositions. Hence, literature became the chief basis for language instruction.

In the preface of the books written under this influence, we find such statements as the following:

"This book is intended to make available principles and methods for quickening young minds. The paramount object is the education of the feelings; of taste before intellect, instead of intellect before taste."

"The materials are within the grasp of children. The poems are mainly such as refer to nature. The stories have been condensed into effect elements as much as possible in order to give children a chance to think for themselves. They contain character hints because of the literary as well as the moral value of such materials. It will be well to speak particularly of one or two points which need to be emphasized by the teacher. First, require the children to be logical, or, if they are illogical, lead them to see that they are so. Again, there may be a tendency in the case of certain pupils to see the worst side of human life and to bring in habitually those effects that de-

clare evil character. By cautious suggestions get these pupils to see effects from the better side of human nature. Teach pupils in case of doubt to give the more charitable interpretation. In this work will be found a good field for teaching logic and charity as well as the judicial habit of mind."

The plan of the book has the following features:

"1. Literary interpretation is made the basis for acquiring language.

"2. The pupil is employed upon matters that lie within his experience and that are adapted to arouse his interest. Questions like 'What does this call to your mind?' make the subject his own.

"3. The pupil is made to appreciate emotional content as well as the idea-content of words, phrases, and of the other larger elements of expression.

"4. The reading books, geographies, histories and physiologies afford many admirable themes for composition. Whenever themes from other sources are found to be especially adapted to the interests or the instruction of the class, they should be taken in preference to those assigned in this book."

The teaching method in these books emphasizes oral language, mainly through composition lessons. A typical lesson given as a model<sup>5</sup> will serve to illustrate.

### *The Sunbeam*

If I were a sunbeam  
I know what I'd do;  
I would seek white lillies  
Rainy woodlands through;  
I would steal among them,  
Softest light I'd shed  
Until every lily  
Raised its drooping head.

T. If the sunbeam were a person, what kind of a person would it be?

P. A person like a sunbeam would be a little girl. She would look bright

<sup>5</sup>LESSONS IN ENGLISH, by Skinner-Burgert, 1902.

and kind. She would help her mother and always be happy. We all can be little sunbeams by being kind and making everybody happy.

T. If a white lily were changed into a person, what kind of person would it be?

P. A person like a white lily would be a little baby, for a baby is good and has never done anything naughty.

T. What lesson in this poem for us?

P. We can all go to people who are sad, sick, have sorrow and trouble, and help them till they feel better and happy. The people can be sunbeams who can find good everywhere, and who are good all the time.

Alice Cary's "A Fable of Cloudland" is treated in a similar manner for another grade. The suggestions for its presentation begin with "Prepare for the poem by talks on clouds," and go on through the five formal steps, generalizing through answers to the question, "Which cloud could you like best? Why?" and applying in answering "What lesson for us?"

A careful analysis of materials shows both poetry and prose to have been selected for the purposes of teaching kindness, honesty, truthfulness, obedience, diligence, reverence. The Herbartian many-sided aim of education including observation, reflection, sense of beauty, sympathy, public spirit, and religious aspiration, is the aim which the authors of these language texts adopted as their own. His principles of adaptation of instruction to the child's past experience and present frame of mind, methodical treatment of facts, correlation are the principles advocated in their texts.

Developed parallel to these books built strictly upon Herbartian principles were two other types, those reflecting the wider Froebelian principles which Francis W. Parker and John Dewey were

applying to elementary education, and those combining the best thought of the two schools of educational leaders.

To the Froebelians we are indebted for the ideas of motor expression and social participation as important factors in learning. Colonel Parker<sup>6</sup> emphasized the stimulating and directive influence exerted upon thinking when there is desire and effort to find adequate forms of expression for ideas and emotions, and the necessity not only for having a clear idea to express but of making the connection between the idea and the appropriate form of expression. To quote: "Expression may be generally defined as gesture by means of physical agents. The modes of expression are gesture, voice, speech, music, modeling, making, painting, drawing, writing. Language is by far the greatest outcome of thought and expression."

Dewey says, "Language is primarily a social thing, a means by which we give our experiences to others and get theirs again in return." He, therefore, makes fundamental in language instruction the use of the instinct of communication. His two chief ideas are, first, a real experience which the child desires to express, and second, an audience that the child feels is interested.

The texts incorporating these ideals provide abundantly for dramatization, picture study, paper-cutting, drawing, story-telling, individually and in groups. Letter writing about real incidents takes the place of compositions on abstract ideals or the paraphrase of literary selections.

About this time the new psychology of James, Thorndike and Judd made the child and not the subject matter the center of interest in the educative process.

The best resulting texts from these several theories have been those incorporating the most valuable ideas from

<sup>6</sup>PARKER'S HISTORY OF ELEMENTARY EDUCATION, pp. 472-478.

each theory. Their authors have taken child experience, desire and need for further experience as a fundamental basis for selection of materials and teaching procedure. Surveys have been inaugurated to discover what experiences are of common interest to children in the elementary grades and provision is now made for giving desirable experiences.

The second principle, that of the need for increasing the vocabulary, is carefully considered in well planned conversation lessons, literature, sentence and word studies.

Logical sequence of thought and presentation of ideas is encouraged in oral composition increasing gradually from simple to complex according to individual and class ability; in the making of outlines; in written composition, simple description, narration, exposition, letter writing, the main emphasis being placed upon letter writing as a necessary life activity.

The fourth principle, co-operation in the social group, is cared for in the provisions for all language activities. Special projects are planned in which the various members of the group contribute to the composite whole. This work is begun in the first grade in the telling about personal experiences, making rhymes, plays, reading units.

Motor expression is used in dramatization, drawing, cutting, and modelling.

The sixth point, motivation by means of an audience situation is evidenced in the plans for group activity.

Thinking rather than memorization and formal analysis is the goal of all instruction. Prevention rather than correction is the aim, inculcating free, forceful, correct expression through desire to tell something interesting or helpful, reading for information or for appreciation of the beautiful are all parts of modern language teaching. Every lesson is a language lesson.

When this is summed up it has every semblance of the so-called project method. Sixteen sets of elementary language texts published or revised within the past ten years claim to be based upon this method. To quote from some of them:<sup>7</sup>

"This book attempts to present to children a series of projects which may impel to speak and write naturally, spontaneously, and joyously about subjects that are of interest to them. Just as a golf player learns to swing his club properly by swinging it, so does a child learn the language correctly by using it. The inhibition of bad language forms and the substitution of good ones is possible only for the child who has learned to use the language freely and without constraint. But children are unrestrained in speaking and writing about those subjects which they understand and which appeal to them. The projects of this book are, therefore, based upon the experiences of children. The effort has been made to make the connection so close and the appeal so great that children may put into the work something of their own hearts and lives. If this purpose has been accomplished, these language lessons may enrich, reorganize and reinterpret the child's own experience and redirect his own life. If the aim is only in a small measure realized, the children will understand just what is expected of them, their work will make to them the emotional appeal and get from them the emotional response expected—the desire to convey to others what they themselves know and feel, and to move others as they are themselves moved.

"The book provides the second essential for the free use of language—an audience to receive the message after the impulse to transmit it has been awakened. The pupil attempting to convey his message should measure his success by the extent to which he can get the

<sup>7</sup>ENGLISH TODAY, by Meek, Wilson and Meek, 1920.



attention and enlist the sympathy of his classmates. The classmates are the critics and reporters at the dress rehearsal. They not only receive the message but they should let the speaker know the measure in which he succeeded and the extent to which he failed to convince or interest them."

Further suggestions were given in this text for having members of the class group perform before pupils in other rooms, the family, at parties and at club meetings.

A lately revised text<sup>8</sup> begins:

"How shall we bring it about that children of the third and fourth grades speak as spontaneously in the schoolroom as they do on the playground when the game is in full swing?

"How shall we banish their schoolroom timidity and self-consciousness?

"How shall we obtain from them a ready flow of thought expressed in fitting words?

"How shall we interest them in the improvement of their speech?

"How shall we inoculate them against common errors in English?

"How shall we displace with natural, correct and pointed written expression the lifeless school composition of the past, the laborious production of which was of exceedingly doubtful educational value and gave pleasure neither to child nor to the teacher?

"These are some of the questions to which this text aims to give constructive answers.

"It is the purpose of the present book to provide a series of schoolroom situations so built as to give pupils delightful experiences in speaking and writing good English. Since one can no more teach without the interest of the pupils than see without light, these situations have for their content the natural interests of the children. They therefore include

child life and the heroic aspects of mature life, fairies and fairyland, and the outer world, particularly animal life. Around these interests as motivating centers there group themselves numerous exercises, games, drills, and lessons of great variety, many of them calling for animated physical activity, pantomime, and dramatization. The book abounds in oral work. Written work is begun cautiously and slowly, assuming increasing importance by the most careful gradation. There is offered a wide diversity of projects and practice drills, including story-telling in abundance; instruction and practice in capitalization, punctuation and other points of form; habit-creating drills in good English; correct-usage games; practice in giving directions; letter writing; novel exercises in book-making; studies of poems and pictures; word studies; preliminary work leading to the use of the dictionary; exercises in variety in expression; vocal drills; varied exercises to develop sentence sense and to eliminate the run-on sentence habit; and second to none of these, the improvement by the pupils themselves of their oral and written composition."

Scientific research has reduced the teaching of formal grammar to a minimum and has simplified that taught as to complexity and range of facts to be learned. Investigators have found that verb errors constitute about sixty per cent of the grammatical errors and that most of these are in the use of about sixteen verbs. Such investigations enable the writers of text-books as well as teachers to know where emphasis upon grammatical forms is needed.

Charters, Miller, Meek, Barnes and others have made valuable contributions along this line, while Mahoney, Sheridan and others have set up grade standards and objectives whereby pupils can meas-

<sup>8</sup>Potter, Jeschke and Gillet—*ORAL AND WRITTEN ENGLISH*.—Revised, 1923.



# Adapting the Curriculum to Non-English Speaking Children

ELMA A. NEAL

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AMERICA is made up of a diversified population. The first step in making a unified nation is to teach English to the non-English speaking portion of this population. If the war drove any one lesson home, it was this need of a common language as the basis for a loyal, unified citizenry.

There is pressing need for educating the younger generation especially, for the non-English speaking child cannot acquire, unaided, a second language. The little Italies, the little Mexicos afford limited stimulation for acquiring a new language.

Granted the need of a common tongue, there comes the big problem of teaching English to the non-English speaking children in our public schools. However ably fitted to teach children their own language, our schools are nevertheless inadequate for teaching English to non-English speaking children, the most difficult task of all.

Our local problem in San Antonio grew out of the fact that over fifty per cent of our children in the lower grades come from homes where English is not spoken. These children are of Mexican, Italian, Japanese, Chinese, and Armenian parentage. Because of this situation, it was apparent that material and methods must be adapted to meet the needs of children learning English.

Generally speaking, solutions have been hampered by a confusion of aims in that no particular distinction has been made in materials or methods of procedure used (1) in teaching children of American parentage to read, and (2) in

teaching children from non-English speaking homes to speak English as a basis for reading.

This problem of confusion in aims, materials, and methods gave rise to an experiment which has extended over a period of years. Previous to this experiment, our foreign children read with little or no understanding of books literary in content. We were expecting these children to speak English on the playground, in the home and in the community. Our problem then was, by means of activities that grew out of their experiences, to give the children a practical vocabulary that they could use in expressing their needs, and to build up meanings to serve as a background for reading. Our objectives included, also, the establishment of certain social habits, ideals, and attitudes, through the acquisition of English, that might carry over into the home. It was expected that the broadening of the child's experience and understanding would enable him to carry on the work of the upper grades normally and intelligently.

The material was selected on the basis of frequency of use. The source of material was the child himself, his pets, toys, games, his school, his home and community activities.

The child, as the starting point of the curriculum, called for a complete readjustment of our thinking. New aims and purposes, were set up and evaluated on the basis of real life situations and the ever widening interests and the varying needs of children.

The activities in which the children engaged, their interests, shown in the questions they asked, the answering of their questions, the relating of skill subjects with these activities, and a consideration of the manner in which these subjects are developed, together with the child's habits of work helped determine the choice of vital and meaningful curriculum activities. These activities were also chosen because they provided for the individual child's growth in creativeness.

We selected then those activities that functioned in life—the natural situations which called for English—and then taught English in relation to the situation rather than in response to a number of encyclopedic facts to be learned. The curriculum loses deadness through this socializing process. In addition, the child learns to use language as needed in expressing himself. Learning isolated words does not enable the child to speak a language; the sentence must be the unit of procedure. To understand words and use them in ordinary speech requires association with other words in a variety of ways and in a series of sentences.

The materials, based upon such social needs of the child as health, safety, thrift, and home activities, grew in the classroom with the teachers, and with the supervisor on the side lines.

The direct method, the use by teachers of the English language in teaching English, is a vital part of our technique. Children must be trained to think in English, not through the translation of their own language. They should be trained so that the English word calls up the concept without the intermediate link of the foreign words, as:

| Direct Method    |                        |
|------------------|------------------------|
| <i>Situation</i> | <i>Response</i>        |
| <i>Object</i>    | <i>Direct Response</i> |
| <i>pencil</i>    | <i>pencil</i>          |

| Indirect Method  |                          |
|------------------|--------------------------|
| <i>Situation</i> | <i>Response</i>          |
| <i>Object</i>    | <i>Indirect Response</i> |
| <i>pencil</i>    | <i>lapis</i>             |
|                  | <i>pencil</i>            |

The indirect method calls for a three track association which retards the learning process.

To speak a language requires practice, as in the acquisition of any other skill. Therefore, oral English is emphasized and precedes the written or printed form. All three forms are used, however, in order to multiply associations.

In the learning process it is necessary to multiply associations through every possible variety of means. This work unifies the work of the school day, the necessary repetition being secured without loss of the child's interest.

Our daily procedure is as follows:

Concrete teaching is an essential feature of the direct method, therefore first hand experiences through excursions, dramatic play, objects and pictures are used daily in developing each lesson unit.

The conversation is planned definitely in order that the reading vocabulary may be introduced orally and interwoven into the child's conversation.

The blackboard reading unit is developed step by step with the children through discussions and questioning by the teacher as a preparation for reading from the book.

Silent reading exercises are used to test the comprehension of word, sentence and paragraph meanings. New type examination techniques are used daily for teaching and testing purposes.

Supplementary activities round out the experiences of the children and provide the repetition needed in acquiring a new language.

Vocabulary work is given as needed.

Phonetic exercises are based on the speech difficulties or the vocabulary needs of the children.

Seat work activities are planned in direct relation to the lesson unit.

Creative activities are encouraged.

Mexican children are very talented. Some one has said that every Mexican is a born painter or a general; that is to say the population of Mexico is divided into artists and warriors. The mighty Aztecs were modelers and potters, as well as warriors. We hear that the open air schools of Mexico allow the child to paint what he wants, how he wants, and in whatever medium he wants.

Our aim has been to evoke and to assist in giving expression to the artistic impulses of these children. Given the crudest materials, they will model, weave, paint, or draw. They love strong, vigorous, sometimes violent color.

The Mexicans are an old race; oppression has brought out their dramatic abilities. We use this ability in making plays, or in acting out scenes depicted in the daily lessons.

Musical talent is turned to account in singing, making simple verses and tunes, folk dancing, and musical interpretation through rhythm.

Through these various channels of child activity, materials are made meaningful, thus reducing the number of repetitions necessary and increasing the

ease of learning. In addition, certain social outcomes in terms of attitudes and appreciations, habits and skills and knowledges are developed.

The results of our experiment in teaching English to non-English speaking children may be evaluated on the basis of achievement in terms of aims and purposes.

The situation summed up seems to be:

These children are speaking better English.

They are reading more books and with better understanding.

They are carrying on the work of the upper elementary grades normally, as attested by standard and informal tests given in reading, spelling, social studies, language, and arithmetic.

They are developing social habits and ideals of cleanliness, courtesy, self-respect, and fair play.

It is said we may modify habits and attitudes of adults. We can build far more fundamentally in the character of the child.

In teaching the non-English speaking children of our schools to speak English and to read intelligently, we have made possible the adjustment of the curriculum to the child, our ultimate goal in setting up the experiment.

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### SHALL WE DISCARD THE LANGUAGE GAME?

*(Continued from page 173)*

origin and finding its application in these richer activities.

Whether a discriminating use of language games reorganized with reference to subject matter and method will fully justify their use as a supplement to the incidental

correction of speech errors is problematical. Since, however, the superiority of procedures suggested as substitutes for language games has not been conclusively established, an investigational attitude appears to be a desideratum.



# Social Individualization for a Seventh Grade

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NO MATTER how comprehensive or effective the plan for individualization may be, there are always some phases of subject matter which can better be socialized. Individualization as a method, while it refers primarily to procedures designed to reach the individual, does not develop selfish ideals if properly administered, and is in no way opposed to the socialization of the individual. An individual may, in part, be socialized by individualized instruction. No one can deny the facts of individual differences in body and mind, nor can it be denied that some phases of life are more enjoyable and better understood when experienced with others.

We have attempted to prepare for the pupils of a 7A English class, differentiated assignments on A, B, and C levels of work, to be given in literature, grammar, and composition.

In these lesson sheets we have some times caused socialization to lead up to individual work, or vice versa, as seems most practical. There are provided conferences with the teacher, conferences with other pupils, group reports, work by committees, oral appreciations of literature, teacher stimulation to the group, socialized drills, exchange of ideas on books, debates, dramatizations, parliamentary procedure, library work and instruction (our school has no librarian), charades, the editing of a newspaper, bulletin board maintenance and reports, group correction of work done, special day programs, declamatory contests, toasts, etc.

It has been our idea to encourage the class to work independently, leaving the teacher free to deal with individual prob-

lems. This means more teaching but teaching of a constructive nature.

Dr. W. H. Kilpatrick's criticism of the Dalton plan was that in all its external schemes, childhood was considered a time of storing up learnings to be used in adult life. We have tried to avoid this danger by so setting the stage that the child in his activity—right now—will be stimulated to a purpose, and will *will* to do the thing because he needs it now. For things which we must teach, but for which there is no good reason apparent to the child, we intend to take the children into our confidence and get as much fun out of the learning as we can.

Dr. S. A. Courtis holds that an ideal course of study would consist of two parts: (1) a series of social projects in which there would be need for the use of fundamental skills in meaningful situations, and (2) a series of self-instructing, self-appraising practice exercises so closely correlated with the work in projects that children could avail themselves of drill exercises as they become conscious of the need.

We have tried to set up such situations in 7A English, but we realize that our work is crude, and the work of experimenters in technique. However, we have left leeway for continuous adjustment so that unforeseen difficulties may be taken care of as they arise.

Since local conditions and the personalities of the 7A children were taken into account in drawing up these lesson plans, the plans should not be presented here without some explanation of the community, and of the composition of the class.



Physically, these children range from a frail little fellow of sixty pounds to a fourteen-year-old weighing 159 pounds. The girl in the room who has the lowest mentality is affected by the overworking of a gland, causing extreme obesity. She is also morally delinquent, and requires constant carefully administered mothering. One boy is crippled from infantile paralysis and is consequently shut off from athletic activities. He also has a speech defect. Another boy, whose I. Q. is 75, has an odd physical defect which manifests itself in extreme nervousness, and the social behavior of a five-year-old level. One girl of fourteen is extremely apathetic and lacks ambition, due to malnourishment and repressions at home. Another boy of nearly fifteen has extremely bad teeth and poor digestion. He is out of school frequently, and loses interest. Another boy lacks initiative but does quite well if directed. Some of his indifference may be accounted for by the fact that he has recently recovered from tuberculosis. Two children in the room suffer from nose and throat trouble.

Emotional reactions vary greatly in the class. One boy of low mentality cries very readily. His likes and dislikes are very strong and he is very obstinate when crossed. One girl is very conscientious, and gets all the assignments, but will contribute nothing in the socialized group. Yet she feels injured if she is not given as high a merit mark as her girl chum. Another boy is the center of attraction in his home, and almost any stimulus presented to the group causes him to sneer or appear indifferent. Several large boys in the class are easily embarrassed, and thrive only under individual help. A number of the children respond agreeably to almost anything offered. One boy always wants to do much more than is required. No two are alike emotionally, mentally, or physically.

This group of youngsters comes for the most part from the homes of a good class of factory workers living in a residential

suburb. Home influences in the main are good.

The malnourished girl, previously mentioned, comes from a large family of religious fanatics. There is no regularity of meals, baths, study, or moral training. We have had to demand promptness and regular attendance. The child is quite gifted in penmanship, spelling, and art. She is also above average in creative writing. The morally delinquent girl is an only child whose parents operate a grocery store. The mother shields the girl from her father's displeasure when she errs. We have kept the girl unaware of the instructor's intimate knowledge of her, to facilitate in some measure the building up of better ideals. In part we feel we have succeeded, at least in school. One large boy, who seldom makes adequate preparation, gets up at five o'clock and runs a paper stand until school time. He cannot do much arithmetic but is astute enough in handling his business; this seems convincing evidence that we do not teach much functional arithmetic.

This child has recently come from a boys' school in London, England. One girl is from a Hungarian bootlegger's family, albeit a rather lovable child. One bright boy is Armenian; his mother cannot speak English, but his father is a university graduate, and a successful drug store owner.

The following table shows the distribution in intelligence quotients in the class:

|                                    |
|------------------------------------|
| Borderline—70 to 80 I. Q.—3 pupils |
| Dull—80 to 90 I. Q.—9 pupils       |
| Average—90 to 110 I. Q.—11 pupils  |
| Superior—110 to 120—2 pupils       |
| Very superior—120 to 140—2 pupils. |

Of the eleven who are average, seven are low average. This is a group which clearly cannot learn efficiently by mass instruction. Those with I. Q.'s below 80 are all marked with physical and emotional oddities.

There is as large a difference as four years and three months in chronological ages, and four years' difference in educational ages.

The high school office does our mimeographing, making individual lesson sheets possible. The children are somewhat familiar with mimeographed assignments covering a unit of work. We wish to make them still more independent by giving directions less specifically.

The type of individualization used in these lesson sheets is differentiated assignments. The work is laid out in A, B, and C levels. All pupils are required to complete the C assignment. "A" work will be purely creative. "B" work is directed creative work. The child is given choice of the level to work on. This does not insure his grade, however, for a "C" student, if he does excellent work, may get more than a "C" grade. No slipshod work is tolerated. The instructor is considered an engineer and guide, and makes it her business to stimulate, to interpret, to encourage, and to assist, but the responsibility rests with the pupils in the direction of activity.

We hope to promote achievement and the power to think, to develop methods of self-dependence, and to foster greater powers of self-appraisal, generalization, and interpretation. We are limited to a great extent by lack of an adequate library, but we have been promised five hundred dollars' worth of books which we requested.

#### General Outline to be Covered

#### I. Grammar and Composition.

##### A. General review.

##### B. Spelling.

1. Review of last semester.
2. Dictation work of such forms as tries, lies, and modifies.
3. The singular possessive; of such forms as coming, shining, scaring, truly, and ninth.
4. Current misspelled words in grammar and composition.

##### C. Sentence work.

1. Recognition of verbs.
2. Distinguish between verbs and verbals.

3. Distinguish between independent sentences and subordinate elements.

4. Application by separating passages into sentences.

5. Comma work.

- a. Yes and no.

- b. Nouns of address.

6. Use question mark habitually.

7. Quotations.

#### D. Oral composition.

1. Talk easily with due regard to sentence unit with little use of *and* and *so*, and the use of direct quotations in reporting conversation with correct use of verb forms.

#### E. Written composition.

1. Three paragraph narrative.
2. Description or explanation of from one to three paragraphs with purposeful beginning and some sense of climax.
3. Letters.

#### II. Literature.

##### A. Finding Enjoyment.

1. Joy in the Out-of-Doors.
2. Beauties of Nature.
3. Trees.
4. Sports, Amusements, and Games.
5. Happiness, Cheerfulness, and Contentment.

##### B. Providing Safety.

1. Safety from Fire and Flood.
2. Maintaining Law and Order.
3. Safeguarding Health.

##### C. Seeking New Homes.

1. Visions and Purposes of Newcomers to America.
2. Experiences of New Americans.
3. What the Newcomers Bring to America.
4. What America Should Mean to True Citizens.

##### D. Making the Best of One's Self.

1. The Highest Success.
2. The Materials With Which We Build.
3. Carrying Hard Tasks Through.

(To be continued)

## Editorials

### *The Circle Grows*

THE REVIEW continues to make friends that are worthwhile. Among the large educational organizations that have given evidence of a feeling of professional good-fellowship are The National Educational Association, The American Library Association, The National Council of Teachers of English, The Educational Press Association, and the National Association of Book Publishers.

The editor of the Journal of the National Education Association, Mr. Joy Elmer Morgan, wrote on May 24, 1929:

THE NATIONAL EDUCATION ASSOCIATION  
OF THE UNITED STATES

1201 Sixteenth Street, Washington, D. C.

Mr. C. C. Certain, Editor,

THE ELEMENTARY ENGLISH REVIEW,  
Detroit, Michigan.

Dear Mr. Certain:

Heartiest appreciation of the success you are making of THE ELEMENTARY ENGLISH REVIEW.

Miss Jennings of Kearney, Nebraska, was in the office the other day and spoke of the magazine as being one of the most useful in the country.

I trust that I shall have the pleasure of a good visit with you during the Atlanta meeting.

Very cordially yours,

Joy Elmer Morgan.

It has been co-operation from within such organizations as the National Education Association that has given strength to the work of The Review. An example of this is seen in the series of articles on children's literature prepared each year for The Review by the Book Evaluation Committee of The American Library Association.

For years The National Council of Teachers of English has looked with favor upon The Review. But recently The Council, which heretofore has been

too deeply occupied with its activities in other fields for concentrated effort in elementary English, has shown its enthusiasm for The Review by adopting it as an official organ, and setting up a definite program in co-operation with the work of The Review.

Teacher training institutions, normal schools, teachers colleges, and departments of Education have been more than appreciative, for they have not only been subscribers and readers, but contributors as well. The list is too exhaustive to give completely here. It includes: THE UNIVERSITY OF CHICAGO—Dean William S. Gray, Dr. Franklin Bobbitt, and Dr. R. L. Lyman; TEACHERS COLLEGE, COLUMBIA UNIVERSITY—Dr. Franklin T. Baker, Mrs. Marion Blanton Huber, and Miss Ida A. Jewett; THE UNIVERSITY OF IOWA—Dr. Ernest Horn, and Miss Maude McBroom; THE UNIVERSITY OF OHIO—Dr. E. J. Ashbaugh; THE UNIVERSITY OF WISCONSIN—Dr. F. L. Clapp, Dr. Willis L. Uhl, and Dr. S. A. Leonard.

Elementary school supervisors, elementary school principals, and school superintendents have from the outset seen the value of The Review and have responded in kind.

In addition to all this support among educators, authors of children's books have given generously of their talents. Charles J. Finger, author of TALES FROM SILVER LANDS, and winner of the Newbery Medal, Hugh Lofting, another Newbery Medal winner, Dugald Walker, Maud and Miska Petersham, Elizabeth McKinstry and other artists and authors, have written of their work and their ideas on children's literature.



## THE PUPPET PLAY AS A PROJECT

*(Continued from page 175)*

occurs to one who has gone the rounds of room after room as I have. It is that in this puppet work, every teacher seems to struggle with the problem unaided by what has been done in other classes. This is excellent in a way, as it encourages initiative and imagination. But there are certain mechanical and "craft" short cuts that would minimize the work to a great extent.

If teachers could get together about their puppet plays in any one city (or even in any one school) and agree perhaps just in the matter of size of puppets and stages, it seems to me that they might then exchange puppet casts and shift them around from room to room, so that a group of children who had built a play of "Red Riding Hood" might the next month give "Snow White" and the month following,

"The Three Bears" which had been made by other classes. Thus the dolls could travel from room to room giving guest performances, as it were, on various stages, and hundreds of children could reap the benefit and joy instead of just a few.

It seems to me that the painful labor, the ingenuity and cleverness and imagination put into a puppet show should be used to give pleasure as long as the dolls and scenery hold together. It is very sad to see these little figures packed away in a shoe box in the cloak room cupboard. Far be it from me to encourage standardization, but nevertheless, after these years of experience in class room puppets, we must grow beyond the painful experimental stages, and develop enough knowledge of the puppet craft to get the most benefit from the time and effort we put into it.

## THEORIES AND TEXT BOOKS

*(Continued from page 182)*

ure their own progress toward a given goal.

It is a far cry from the stereotyped formal grammar book of fifty years ago to the modern language text of today.

The new ideals of teaching, the new psychology demand that the modern language text measure up in three respects:

1. Subject matter. The material must be such as to utilize pupils' experiences, challenge them to express thought, give effective practice in oral and written composition, develop correct standards and ideals in the use of good English, stimulate and direct the imagination, enrich vocabulary and teach discrimination in the use of words, and inculcate wholesome ethics. This content must be widely varied, providing oral exercises through conversation, story telling and reproduction, dramatization, picture in-

terpretation; written exercises growing out of oral work through various types of letters, short stories of one or two paragraphs, play writing, dictation exercises for mechanics. Only those topics which scientific study of everyday usage has shown to be essential should be incorporated. There must be provision for the pupils to test and improve the quality of their work.

2. Organization. The material must be well graded, according to children's interest, needs, and abilities, arranged to care for individual differences and so that it can be easily supplemented to meet any special needs or interests.

3. Mechanically it must be artistic and interesting, durably bound, using type large enough to avoid eye strain, well arranged and suitably illustrated.

## Among the Publishers

The titles starred have been examined, and found especially commendable. Listing of unstarred books does not preclude later favorable review.

- Bonner, Mary Graham. *MAGIC JOURNEYS*. Illustrated by Luxor Price. N. Y. Macaulay, 1928.
- Bonner, Mary Graham. *THE MAGIC MAP*. Illustrated by Luxor Price. N. Y. Macaulay, 1927.
- Bonner, Mary Graham. *THE MAGIC MUSIC SHOP*. Illustrated by Luxor Price. Music by Harry Meyer. N. Y. Macaulay, 1929.
- Carpenter, J. Harold, and Hoben, Alice M. *FAIRY GRAMMAR*. Illustrated. American revised edition. N. Y. Dutton, 1920, 1929.
- Chandler, Anna Curtis. *STORY LIVES OF MASTER ARTISTS*. With eighteen reproductions from paintings. N. Y. Stokes, 1929.\*
- Chowen, Agnes B. *LIVING WILD, or Pioneer Children of Montana*. Illustrated by Erick Berry. N. Y. Dutton, 1929.
- Crownfield, Gertrude. *JOSCELYN OF THE FORTS*. Decorations by George M. Richards. N. Y. Dutton, 1929.\*
- Davis, Roy, and Cunningham, William H. *ENGLISH IN SCHOOL AND OUT*. Boston. Ginn, 1929.
- Fogler, Doris, and Nicol, Nina. *RUSTY PETE OF THE LAZY A. B.* Illustrated by Doris Fogler. N. Y. Macmillan, 1929.\*
- Green, Fitzhugh. *MARTIN JOHNSON, LION HUNTER*. Illustrated. N. Y. Putnam's, 1928.
- Harper, Wilhelmina, and Hamilton, Aymer Jay. *FAR-AWAY HILLS*. Illustrated by Maud and Miska Petersham. (Treasure Trails) N. Y. Macmillan, 1928.
- Jeschke, Harry Jewett. *BETTER ENGLISH FOR BEGINNERS*. Boston. Ginn, 1929.
- Jeschke, Harry Jewett, Potter, Milton C., and Gillet, Harry O. *BETTER ENGLISH*. Grades 4, 5, 6, 7, 8. Boston. Ginn, 1929.
- Katibak, H. I. *OTHER ARABIAN NIGHTS*. Illustrated by W. M. Berger. N. Y. Scribner's, 1929.
- Kingsley, Charles. *THE WATER-BABIES*. A Fairy Tale for a Land-Baby. Illustrated by Linley Sambourne. London. Macmillan, 1928. ("Children's Edition.")
- Lenski, Lois. *TWO BROTHERS AND THEIR ANIMAL FRIENDS*. Illustrated by the author. N. Y. Stokes, 1929.
- Lofting, Hugh. *NOISY NORA*. Pictured, told, and printed by Hugh Lofting. N. Y. Stokes, 1929.
- Martin, Dahrís Butterworth. *FATMA WAS A GOOSE*. Illustrated by B. L. Cuming. Garden City. Doubleday, Doran, 1929.\*
- Milne, A. A. *THE CHRISTOPHER ROBIN READER*. From When We Were Very Young, Now We Are Six, Winnie-the-Pooh, The House at Pooh Corner. With decorations by Ernest H. Shepherd. N. Y. Dutton, 1929.
- Morrison, Lucile. *THE ATTIC-CHILD*. Illustrated by Mable Pyne. N. Y. Stokes, 1929.
- Orton, Helen Fuller. *QUEENIE: The Story of a Cow*. Illustrated by Maurice Day. N. Y. Stokes, 1929.
- Pennell, Mary E. and Cusack, Alice M. *THE CHILDREN'S OWN READER*. Illustrated. Books 1, 2, 3, 4, 5, 6. Boston. Ginn, 1929.
- Pennell, Mary E. and Cusack, Alice M. *FRIENDS*. A Primer. Illustrated by Marguerite Davis. Boston. Ginn, 1929. (The Children's Own Readers.)
- Pennell, Mary E. and Cusack, Alice M. *PETS*. Boston. Ginn, 1929. (The Children's Own Readers.)
- Pennell, Mary E. and Cusack, Alice M. *THE TEACHERS' MANUAL TO ACCOMPANY THE CHILDREN'S OWN READERS*. First grade. Boston. Ginn, 1929.
- Pyle, William Henry. *THE PSYCHOLOGY OF LEARNING*. An advanced text in educational psychology. Revised and enlarged. Baltimore, Warwick and York, 1928.
- Quinn, Vernon. *WAR PAINT AND POWDER HORN*. Illustrated. N. Y. Stokes, 1929.
- Showalter, Hazel F. *THE BOX BOOK*. Illustrations by the author. N. Y. Macmillan, 1929.
- Southwold, Stephen. *MAN'S GREAT ADVENTURE*. Thirty stories of mankind from the Dawn Man to the Man of Today. London. Longmans, Green, 1929.
- Stratton, Clarence. *HARBOR PIRATES*. Illustrated by Charles K. Stevens. N. Y. Macmillan, 1929.
- Thompson, Mary Wolfe. *MY GRANDPA'S FARM*. Illustrated by Edna Potter. N. Y. Stokes, 1929.
- Tucker, Kate. *THE HAUNTED SHIP*. Illustrated by Ethel Taylor. N. Y. Macmillan, 1929.

# The Elementary English Review

## *What a Subscription Brings You*

1. Official papers, digests of committee reports and programs of the activities of The National Council of Teachers of English.
2. From two to three numbers a year treating some one topic exhaustively. For example:
  - Silent Reading—April, 1926, and April, 1928;
  - Children's Book Week—October, 1926, 1927, 1928.
  - Teacher Training, May, 1928; Oral Reading, May, 1928.
  - Composition, March, 1928; Spelling, April, 1927.
  - Children's Literature, April, 1929.
3. A series of articles on children's literature prepared under the direction of the chairman of the Book Evaluation committee of the American Library Association.
  - More than 20 such articles have been published, among which are:
  - Some Recent Books for Younger Children—Clara Whitehill Hunt. March, 1929.
  - New Fall Books—Jessie Gay Van Cleve. October, 1928.
  - Far Horizons in Spring Books for Boys and Girls—Bertha Mahoney. June, 1929.
4. Up-to-date accounts of all important new text-books in English, and books for children as they are published. New books are listed under the heading, Among the Publishers. All starred titles have been examined and are given the endorsement of the editorial staff.
5. Papers giving practical classroom help are published each month. A partial list includes:
  - Nonsense Materials and How to Use Them—Ruth A. Barnes. June, 1929.
  - A Unit of Study in Letter Writing—Marian M. Walsh. May, 1929.
  - Teaching Poetry Without the Daily Assignment—Bert Roller. November, 1927.
6. Scientific articles giving results of research and investigation. For example:
  - Transfer of Training in Spelling—Clifford Archer. February, 1928.
  - Judging Teachers' Judgments in Grammar—Walter Barnes and Others. May, 1929.
7. Practical aids for the use of standards tests and examinations, such as:
  - A Simplified Essentials Test—Maurice J. Moe. December, 1926.
  - A Practical Testing Program for the New School Year—C. C. Certain. September, 1926.
  - Objective Tests for 8th Grade Literature—M. Eleanor Evans. January, 1928.
8. The evaluation and judgment of new trends in education.
  - The Problem of Individualization—Florence E. Bamberger. March, 1929.
9. Difficult problems of the old stand-bys, including
  - Meeting Individual Differences in Spelling Ability—Ruth Moscrip. June, 1927.
  - The Case for Oral Reading—Franklin T. Baker. May, 1928.
  - Tests and Drills in Grammar for Use in Grade VII—Janet L. Rieman. December, 1928, January, 1929.